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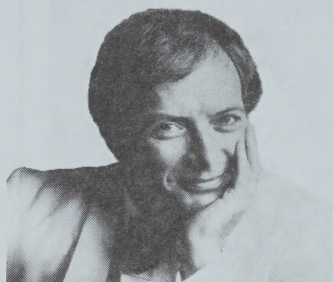
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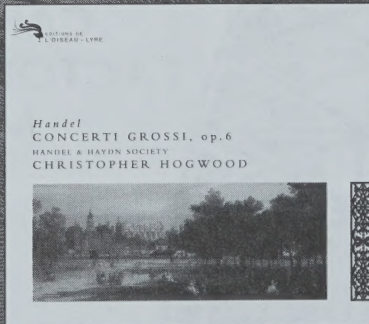
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The Handel & Haydn Society
Christopher Hogwood, Artistic Director
1994-1995 Season

Friday, October 14, 1994 at 8:00 P.M.
Symphony Hall, Boston

Christopher Hogwood, Conductor
Robert Levin, Fortepiano
Daniel Stepner, Violin
Sharon Baker, Soprano

Symphony No. 32 in G Major, K. 318
Allegro spiritoso—Andante—Primo tempo

Arias from *Zaide*, K. 344
"Trostlos schluchzet Philomele"
"Tiger! wetze nur die Klauen"

Piano Concerto No. 26 in D Major, K. 537, "Coronation"
Allegro
Larghetto
Allegretto

— INTERMISSION —

Aria, "Alma grande," K. 578

Allegro to Concerto in D Major for Piano and Violin, K. 315f
(Completed by Robert Levin)

Symphony in C, *Il rè pastore*, K. 208 and K. 102
Molto allegro
Andantino
Presto assai

*Fortepiano by Thomas & Barbara Wolf, Washington, D.C., 1990,
after Johann Schantz, Vienna c. 1800.*



The Handel & Haydn Society
Christopher Hogwood, Artistic Director
1994-1995 Season

Saturday, October 15, 1994 at 8:00 P.M.
Old South Church, Copley Square, Boston
Wednesday, October 19 at 8:00 p.m.
Sanders Theatre, Cambridge

Robert Levin, Fortepiano
Eric Hoeprich, Basses Clarinet
Daniel Stepner, Violin
Linda Quan, Violin
David Miller, Viola
Myron Lutzke, Cello

Allegro to a Clarinet Quintet in B-flat Major, K.516c (completed by Robert Levin)
Andante in E flat (fragment), K.516d

Finale to a String Quartet in A Major, K.464a (fragment)

Fantasia in D Minor, K.397 (385g)

Piano Trio, K.442 (completed by Maximilian Stadler)

Allegro

Tempo di menuetto

Allegro

— INTERMISSION —

Clarinet Quintet in A Major, K.581

Allegro

Larghetto

Menuetto

Allegretto con variazioni

Fortepiano by Thomas & Barbara Wolf, Washington, D.C., 1990, after Johann Schantz, Vienna c. 1800.

This concert is sponsored by WCRB, 102.5 FM



The Handel & Haydn Society
Christopher Hogwood, Artistic Director
1994-1995 Season

Thursday, October 13, 1994 at 8:00 p.m.
Veterans Memorial Auditorium, Providence
Sunday, October 16 at 3:00 p.m. • Friday, October 21 at 8:00 p.m.
Symphony Hall, Boston

Christopher Hogwood, Conductor
Sharon Baker, Soprano
Marietta Simpson, Mezzo-soprano
Richard Clement, Tenor
David Evitts, Baritone

Introduction to Mozart's *Requiem* by Robert Levin,
including sketches and excerpts from completions by :

Joseph Leopold Eybler (1765-1846)
Franz Xaver Süssmayr (1766-1803)
Richard Maunder (b.1937)
Duncan Druce (b.1939)

— INTERMISSION —

REQUIEM IN D MINOR, K.626
completed by Robert D. Levin

Introitus (Requiem aeternam)

Kyrie

Sequence

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Amen

Offertory

Domine Jesu

Hostias

Sanctus

Benedictus

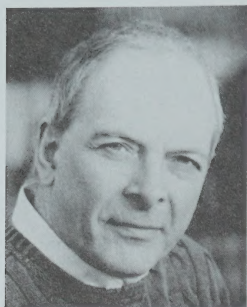
Agnus Dei

Communion

Lux aeterna

Cum sanctis tuis

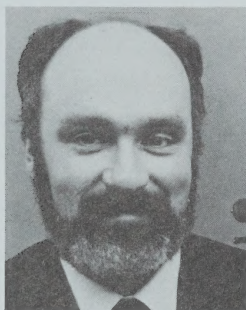
CHRISTOPHER HOGWOOD



One of the world's most active conductors, Christopher Hogwood is internationally recognized as a pioneer in "Historically Informed Performance," presenting music on the instruments and with the performing techniques of the period in which it

was composed. He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He now shares with that orchestra a busy schedule of performances, touring, the annual Mozart Festival in Washington D.C. He is active conducting opera, as well, and is a regular guest conductor of the Australian Opera. He enjoys a fine reputation as a harpsichordist and clavichord player, and is also a highly successful recording artist for London Records/L'Oiseau-Lyre. Mr. Hogwood has written a number of books, including his highly successful biography of Handel, published by Thames & Hudson.

DANIEL STEPNER



Daniel Stepner is concertmaster of the Handel & Haydn Society orchestra, as well as artistic director of the early-music Aston Magna Festival, first violinist of the Lydian String Quartet, and a founding member of the Boston Museum

Trio at the Museum of Fine Arts. He has given numerous solo recitals of music from 1610 to the present, including recent works written for him. Among his solo recordings are J.S. Bach's works for violin and continuo and four Methodical Sonatas by Telemann. Mr. Stepner studied with Nadia Boulanger and Steven Staryk, and with Broadus Erle at Yale University, where he earned a Doctorate in Musical Arts. He has taught violin and chamber music at the New England Conservatory, the Longy School, and the Eastman School, and presently is on the faculty at Brandeis University.

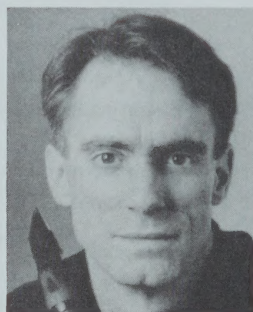
ROBERT LEVIN



Robert Levin has been praised throughout the United States and Europe for his imaginative performances at the keyboard. His brilliant improvisations in the style of Mozart and his improvised cadenzas have dazzled audiences and critics alike. Mr.

Levin's appearances in recital and with such major orchestras as Montreal, Chicago, and Boston span repertoire from the sixteenth century to the present. Equally at home at the fortepiano as at the piano, Mr. Levin has collaborated with numerous early-music leaders including Christopher Hogwood. A recognized Mozart scholar, Mr. Levin has completed many Mozart fragments; these finished works have been published, recorded, and performed throughout the world. Mr. Levin has performed with H&H on several occasions, most recently in the spring of 1994. Robert Levin is currently Dwight P. Robinson, Jr. Professor of the Humanities at Harvard University.

ERIC HOEPRICH



Eric Hoeprich studied at Harvard University and the Royal Conservatory of The Hague. He now teaches at the Royal Conservatory and has been principal clarinet in the Orchestra of the 18th Century since it was founded by Frans Brüggen. Mr.

Hoeprich has also been soloist with such period ensembles as London Classical Players, Musical Antiqua Köln, the Academy of Ancient Music, H&H, Tafelmusic, and Philharmonia Baroque, and has also performed with modern chamber orchestras. He is a founding member of the chamber-music ensembles Amadeus Winds, the Trio D'Amsterdam, and the Stadler Trio. Mr. Hoeprich has amassed a collection of eighteenth- and nineteenth-century clarinets on which he often performs. He has published articles on the historical clarinet, and has lectured at Oxford and Cambridge Universities among other institutions. Eric Hoeprich has recorded for Philips, DG, EMI, Harmonia Mundi, Sony, Denon and other labels.

SHARON BAKER



Soprano Sharon Baker is widely acclaimed for her stylistic musicianship and purity of tone, most notably in Baroque and contemporary classical music. Her recent solo engagements have included Bach's *St. John Passion* with the Saint Paul

Chamber Orchestra and B-Minor Mass with the Bach Ensemble at Lincoln Center; Haydn's *Harmonie Mass* with the Handel & Haydn Society; and Mozart's *Requiem* and concert arias in the National Symphony Orchestra's Mozart Festival. For more than five years, Ms. Baker has been a regular soloist with H&H, both in Symphony Hall and on tour nationally, and she performed Vivaldi's *Gloria* for the Society's 175th Jubilee Celebration at Boston's Esplanade. The versatile Ms. Baker has also performed roles in a series of contemporary operas including the premieres of Philip Glass's *The Fall of the House of Usher* and Robert Aldridge's *Elmer Gantry*. She has recorded music of Haydn and Handel on the Arabesque label and Mozart's sacred works on the Harmonia Mundi USA label.

MARIETTA SIMPSON



Marietta Simpson is one of today's most sought-after mezzo-sopranos. Last season Ms. Simpson toured Europe with the Pittsburgh Symphony under Lorin Maazel in concert performances of *Porgy and Bess*. She made her debut at the Royal Opera House, Covent

Garden in Trevor Nunn's production of the same opera, which was also filmed for British television. In April 1992, Ms. Simpson sang in the Carnegie Hall commemoration of the 250th anniversary of Handel's *Messiah* with Robert Shaw, and has also recorded *Messiah* with Mr. Shaw and the Atlanta Symphony on videocassette. Ms. Simpson most recently performed with H&H in the 1993 production of Bach's *St. Matthew Passion* in the Mendelssohn adaptation, and this past summer sang in Mozart's *Requiem* with Christopher Hogwood and the National Symphony Orchestra in Washington.

RICHARD CLEMENT



Tenor Richard Clement enjoys a busy national career performing opera and oratorio. His recent appearances include roles in *Così Fan Tutte* and *Die Zauberflöte* with the Wolftrap Opera Company, *Don Giovanni* with Vancouver Opera, and *Ariadne auf*

Naxos with Houston Grand Opera. He has sung in recent seasons with Boston Lyric Opera in productions of *I Puritani* and *Wuthering Heights*; this season he will sing the title role in their production of *Candide*. In concert and oratorio performance, he has sung with the Boston Symphony Orchestra under Seiji Ozawa, and has had solo roles in the Mozart *Requiem* with the Cincinnati Philharmonic and the Long Island Philharmonic, Handel's *Messiah* with the Pittsburgh Bach Choir and the Atlanta Symphony Orchestra, Bach's *Magnificat* with the Atlanta Bach Society, and Britten's *War Requiem* with the Orchestra of St. Luke's. Mr. Clement was a Tanglewood Festival Fellow in the summers of 1990 and 1991, and a member of the Houston Grand Opera Studio in the 1991-92 season.

DAVID EVITTS



Baritone David Evitts enjoys a wide-ranging career as both a concert and operatic soloist. In 1988, he was Bartolo in the Peter Sellars production of *Le Nozze di Figaro* at PepsiCo Summerfare, and repeated the role in New York, Paris and Boston,

and on PBS's Great Performances. In the spring of 1994, Mr. Evitts won critical acclaim in the title role of Verdi's *Falstaff* with the Opera Theatre of St. Louis, and in September of this year, he made his Metropolitan Opera debut in Puccini's *Tosca*. Mr. Evitts has sung with many American orchestras and the nation's leading oratorio societies, including five consecutive seasons with the New York Choral Society at Carnegie Hall. He last appeared with H&H in 1994 in Haydn's *Harmoniemesse*. Mr. Evitts' has recorded for Sine Qua Non, Nonesuch, CBS Masterworks, and CM Recordings.

MOZART'S UNFINISHED WORKS

Richard Freed

WOLFGANG AMADE MOZART
(1756–1791)

Friday, October 14, 1994

Symphony No. 32 in G Major, K.318
Arias from *Zaide*, K.344
Piano Concerto No. 26 in D Major, K.537
Aria “Alma grande,” K.578
Concerto in D Major for Piano and Violin,
Allegro, K.315f
Symphony in C, *Il rè pastore*, K.208 and K.102

Saturday, October 15 • Wednesday, October 19

Clarinet Quintet in B-flat Major,
Allegro, K.516c
Andante in E flat, K.516d
String Quartet in A Major, *Finale*, K.464a
Fantasia in D Minor, K.397
Piano Trio, K.442
Clarinet Quintet in A Major, K.581

Thursday, October 13 • Sunday, October 16 • Friday, October 21

Requiem, K.626: Excerpts from various
completions, and performance of Robert
Levin's entire completion

While it might be said that the astoundingly productive Mozart left more than enough music to assure the most demanding listener a lifetime of amazement and profound pleasure, it is precisely because of the consistently high level of his huge production that we don't want to think of letting any of it slip by. These Handel & Haydn Society concert programs explore a number of compositions Mozart left unfinished for one reason or another, or which may have come down to us in the form of mere sketches or fragments, or may have been lost and “rediscovered,” or have been put together in different ways by his surviving associates or latter-day admirers.

REQUIEM

Both the most renowned and the most substantial of Mozart's uncompleted works is his valedictory one, the *Requiem*, the circumstances of whose creation have given rise to a poignant mythology, enriched over the years. Mozart left his earlier Viennese Mass (the C minor, K. 427, of 1783) unfinished for no

apparent reason, but did perform the portions he completed, and eventually recycled the score as the cantata *Davidde penitente*, with a text by Lorenzo da Ponte. The reason he did not finish the *Requiem*, however, was never in doubt: he was indeed occupied with the composition of this work at the time of his death. He wanted desperately to see it to completion, but did not get very far with it; one of the many questions about it that persisted well into our time was that of just how far he did take it himself. About 15 years ago, the playwright Peter Shaffer concocted a myth of his own: in his play and movie *Amadeus*, the much-maligned Antonio Salieri not only does Mozart in, but is responsible for his writing the *Requiem*, and helps out by taking the work down in dictation from his dying victim. Effective theater, but without the slightest basis in fact; the traditional legend is intriguing enough, and in large part true.

Toward the end of June 1791, a liveried messenger called on Mozart to advise that his master, whose name he was not allowed to divulge, wished to commission a Requiem Mass. Mozart was asked to name his fee—and was warned against making any effort to learn the name of the anonymous patron. Under the pressure of work on his two final operas—*The Magic Flute* and *La clemenza di Tito*—and already in failing health, Mozart felt certain he had received the annunciation of his own imminent death, and he undertook the assignment convinced it was to be a requiem for himself. After introducing the two operas in September (*Tito* in Prague, *Magic Flute* in Vienna), he flung himself into work on the *Requiem*. Late on December 4, he sat up in his sickbed to sing the *Lacrimosa* with three of his friends from the opera, until his voice broke into sobs, and a little after midnight he died. (His wife's sister Sophie, who was present, recalled later, “The last thing he did was to try and mouth the sound of the timpani . . .”)

It seems unlikely that Mozart would not have known that the bearer of the commission was the steward of Count Franz Wallsegg, but the demand for secrecy does stand up. The Count was a cultivated dilettante who had a good deal of taste but no creative talent; he frequently hired composers to write music he could put forward as his own. The *Requiem* was to be performed, under his name, in memory of his wife, who had died the preceding February. Mozart acquiesced, out of need; his fee

was 100 ducats, half to be paid upon acceptance of the commission and the remaining half on completion of the score.

It is possible that Mozart began sketching after accepting the 50 ducats in June, but then put the *Requiem* aside to attend to the two operas and such other projects as the Clarinet Concerto for his friend Anton Stadler and the *Little Masonic Cantata*. Even in October, with all of these behind him, he made time for less pressing undertakings; it can hardly be said that he was “driven” to compose the *Requiem* as his own farewell, but it did become a highly personal work in a strictly musical sense, and this, if we consider the contemporaneous compositions mentioned here, ought not to surprise us at all.

Mozart never brought the *Requiem* anywhere near completion, even in sketch. After his death, his widow, in order to protect her rights to the fee, undertook to have the work completed and delivered to Count Wallsegg—who would thus be introducing as his own a work that had been completed in Mozart’s name by a third party. Constanze first turned to Mozart’s young colleague Joseph Eybler for this purpose; Eybler began filling in the orchestration of the sections Mozart had sketched but not scored, but he dropped the assignment before getting very far with it. After unsuccessfully approaching the more experienced Abbé Stadler and Johann Georg Albrechtsberger, Constanze settled on the 25-year-old Franz Xaver Süssmayr, who had been Mozart’s sometime amanuensis.

Süssmayr was said to have had opportunities to discuss the *Requiem* with Mozart and thus to know his intentions, but in fact he was not even in Vienna much of the time in the weeks preceding Mozart’s death. He did take part in the funeral procession on December 6, and was apparently present in St. Michael’s Church four days later when portions of the *Requiem* Mozart had worked on were performed in a ceremony organized on behalf of the Court and theater musicians by Emanuel Schikaneder (the impresario who was also the librettist for *The Magic Flute* and performed as Papageno in its premiere) and his associate Joseph von Bauernfeld. Süssmayr did succeed in fleshing out the *Requiem*, and that indefatigable musical gadfly Baron Gottfried van Swieten arranged for his version to be performed in Vienna on January 2, 1793.

Joseph Haydn, Mozart’s fellow Mason and profound admirer, was the first great composer to specify that this *Requiem* be performed at his own

funeral; the work has since figured in memorial rites for numerous other composers, artists and political figures, and there arose in Vienna many years ago a still-honored tradition of performing it in the Imperial Chapel on All Saints’ Day. All of these performances have presented the Süssmayr version, which even Beethoven, we are told, so admired that he declared, “If Mozart did not write this music, then whoever did was surely a Mozart.”

Questions remained as to how much of the work is Mozart’s own, how much was touched up by Eybler or Süssmayr, and how much of it was actually *created* by Süssmayr. It has been determined now that Mozart himself sketched in full the first ten of the work’s fourteen musical divisions, writing out the chorus and solo vocal parts and the figured bass of the accompaniment, and he orchestrated the *Introit*; some minor additions to the Sequence were made by Eybler; Süssmayr’s part then consisted of editing and orchestrating the Sequence and Offertory, and of composing the last three sections (*Sanctus*, *Benedictus*, *Agnus Dei*) in their entirety, partly, perhaps, with original material and partly with borrowings from other Mozart works.

Süssmayr’s judgment in his instrumentation of the portions only sketched by Mozart (in some of which he probably simply adapted what Eybler had already done) has been criticized on several points, but there can be no denying the gratitude owed to him for having made this very substantial work available as more than a mere torso. Various others have offered their own editions of the *Requiem*, particularly in the last few decades. In presenting his newest version, Robert Levin will fill in additional background from the stage, both in words and with illustrative musical examples from the various earlier editions.

OTHER UNFINISHED WORKS

The questions that have had to be considered in respect to the *Requiem* for the last two hundred years arise also in connection with the other works left in less than complete form. So much of the documentation of the work known as *Zaide* has been lost that we do not even know the title Mozart himself would have affixed to it. What we do know is that the two-act *Singspiel*, which he left unfinished (lacking an overture and a final chorus), was evidently composed in Salzburg during 1779 and 1780, in that restless but productive period between his return from his

unfortunate sojourn in Paris and his move to Vienna in 1781. Part of the lost documentation is the original libretto, by Johann Andreas Schachtner (the Salzburg court trumpeter, who had supplied the 12-year-old Mozart with the libretto for this one-act *Bastien und Bastienne*). The libretto used when portions of *Zaïde* are performed now is one substituted by Alfred Einstein, the famous Mozart scholar and biographer; it was written by Franz Joseph Sebastiani and Franz Joseph Bertuch for a *Singspiel* called *Das Serail* (*The Harem*), with music composed by Joseph Freibert in 1777, in which the heroine was named Zaïde. Thus the title was given to Mozart's unfinished stage piece, which has come to be regarded after the fact as the root from which *The Abduction from the Seraglio* and *The Magic Flute* grew.

One of the least known of the Mozart "fragments," and one of the most intriguing, is the beginning of a double concerto for violin, piano and orchestra sketched during the composer's Mannheim sojourn in 1778. The sketch breaks off after 120 bars of the first movement, leaving us to speculate on the reason. What is extraordinary about what Mozart did put on paper is that it includes a fully orchestrated ritornello of no fewer than 74 measures, suggesting that the abandoned work would have been of unusually grand proportions. Einstein felt that it was "one of the greatest losses in the field of the arts that Mozart did not finish this work."

None of the remaining items in the orchestral concert is in any sense unfinished, and the only unanswered question attached to any of them is whether Mozart's penultimate piano concerto, K. 537 in D major, notable for lacking much of its left-hand part, was actually performed in Frankfurt on October 15, 1790, in celebration of the crowning of Leopold II as Emperor, as claimed by Mozart's colleague and publisher Johann André on the title page of the first published score. There is no evidence to support that claim. We know that Mozart did perform an earlier concerto—No. 19 in F, K. 459—on that occasion, and it too is sometimes called a "Coronation" Concerto, but it is K. 537 that persists in being known as *the* "Coronation" Concerto, and indeed it is the more extroverted and conventionally festive of these two works.

The other solo aria is one of the numerous ones Mozart wrote for use in operas by other composers. In 1789 he composed three such "substitution arias" for the soprano Luise Villeneuve. Two were for insertion in Martin y Soler's opera buffa *Il burbero di*

buon cuore, which had a libretto by Lorenzo da Ponte and was introduced in Vienna only a few months before *Le nozze di Figaro*; the aria "Alma grande e nobil core" was for Villeneuve to sing in Cimarosa's comedy *I due baroni di Rocca Azzura*, which was produced in Vienna just a week after the revision of *Figaro*.

All that need be noted about the little symphonies that open and close the Friday evening concert is that they are not quite real symphonies. The G major, K. 318 of April 1779 is really an overture in the Italian style (which the Italians have always labeled *sinfonia*), apparently created as a general service piece for the theater and first put to such use in Vienna as a curtain-raiser for Francesco Bianchi's musical farce *La villanella rapita*. On the other hand, Mozart made a symphony of the Overture to his own opera *Il rè pastore* by adding as finale the *Contredanse en rondeau*, K. 102, which may have been the only portion salvaged from an elaborate orchestral serenade whose other sections were lost.

CHAMBER PROGRAM

The chamber-music program includes only one work actually completed by Mozart, the glorious Clarinet Quintet in A major of 1789. Mozart first discovered the clarinet on his visit to London, before he was ten years old, and he included the instrument in works he composed for Mannheim, Paris and Munich in the late 1770s. But it was not until he took up residence in Vienna in 1781 that he was able to explore the full range of its expressive possibilities. In Vienna he met the remarkable clarinetist Anton Stadler, who enchanted him with his virtuosity and inspired some of the finest works of his last years: the Trio in E flat, K. 498 (for clarinet, piano and viola), the Concerto in A major, K. 622 (his very last concerto, composed less than two months before his death), and the K. 581 Quintet, to which he referred simply as "Stadler's Quintet." Mozart also made some sketches for other works in this instrumentation; the most extended is the *Allegretto* in B flat, K. 516c, which opens our program and is followed by an *Andante* in E flat which he left as a fragment of only eight measures.

Between December 1782 and January 1785, under the direct inspiration of Haydn's Op. 20 string quartets (the six so-called *Sun* Quartets), Mozart composed six of his own which he labeled "Opus X" and dedicated to Haydn. He and Haydn performed them together during the early part of

1785 in the informal quartet evenings in which Haydn and Carl Ditters von Dittersdorf were the violinists, Mozart played the viola, and the Bohemian composer Johann Baptist Vanhal was the cellist. These six quartets were enthusiastically received by Haydn and musicians everywhere, and have remained the most widely performed of Mozart's works in this form. The form itself, however, apparently presented him with more of a challenge than most of the others in which he worked. Before he produced his next complete quartet, in August 1786 (three months after the premiere of *Figaro*), he made abortive starts on several others. The uncompleted quartet movement in A major performed on this program was at one time thought to have been a discarded first try at the well-known work in that key, K. 464, which is the penultimate component of the "Haydn" set; it seems more likely, however, that this fragment, now listed as K. 464a, was composed as late as the spring of 1786, during work on *Figaro*.

Mozart composed several extended fantasies for piano, the best-known being the one in C minor, K. 475, that is so often paired with the sonata in the same key, K. 457. The one in D minor, however, was never quite finished, and there remains some uncertainty as to just when it was composed—perhaps as early as 1782. The Köchel numbers (K. 397 in the first edition of the famous catalogue of Mozart's works, K. 385g in the sixth) support this date, and so, in a sense, does the very nature of the work, a multi-sectioned fantasia (*Andante—Adagio—Presto—Andante—Allegretto*) in the manner of Bach, whose influence on Mozart was particularly strong at that time.

At whatever time and for whatever reason, Mozart did not bring this piece to completion; he apparently stopped just short of providing an ending. The work has become known in a version that has ten measures added on at the end, probably written by August Eberhard Müller, but many pianists have chosen to ignore that option and round out the piece with a reprise of the opening material. Mr. Levin will discuss the factors informing his own approach.

The Abbé Maximilian Stadler (1748–1833), a respected composer and keyboard performer (not related to the clarinetists Anton and Johann Stadler), was also an active music historian, and it was in that role that he became identified with Mozart's music. He was a friend and musical adviser to Mozart's widow, Constanze, and a colleague to her second husband, the Danish diplomat and music historian

Georg Nikolaus Nissen, in cataloguing Mozart's manuscripts. Stadler provided a notable defense of the authenticity of the *Requiem* in 1825, and he was the first to attempt completions of the various fragments and sketches. Among these were three movements for piano trio which Mozart apparently composed in 1783, in keys that suggested to Stadler that they would fit together well. He duly completed them and combined them to form the composite work that has come down to us as K. 442. Johann André published the work in 1797 with a note advising that Mozart had written only two pages of the opening *Allegro*, "but completed almost the whole of the *Andantino* and final *Allegro*."

"Stadler's Quintet," completed on September 29, 1789, is the only quintet for clarinet and strings Mozart brought to completion. It was to serve as both model and challenge for the relatively few composers who tried their hands at similar works, even prescribing, to a degree, the "autumnal" mood that pervades the one composed by Brahms 102 years later. How free the writing for the clarinet is here, and yet how full its partnership with the strings—and how remarkably rich the outpouring of superb themes. *Concertante* elements are prominent in the first two movements, but by no means for the clarinet alone—rather for each instrument almost equally. The clarinet is silent in the first of the minuet's two trios, but takes the lead in the second, a rustic *Ländler*. The final movement, which covers an emotional range almost as vast as its exploitation of the clarinet's coloristic capacities, is a set of variations whose dancelike theme, somewhat related to that of the first movement, may have come from a popular tune of the day.

—Richard Freed is a music critic and program annotator based in Washington D.C.



*For further reading, see the
Mozart Weekend
commemorative program,
available at the H&H boutique
and in the lobby at this
performance.*



VOCAL TEXTS

ARIAS

Trostlos schluchzet Philomele

text by Johann Andreas Schachtner

Trostlos schluchzet Philomele,
in dem Käfig eingeschränkt,
und beweint mit reger Kehle,
daß man ihre Freiheit kränkt.
Tag und Nacht mag sie nicht schlafen,
hüpfend sucht sie Raum zur Flucht;
ach, wer könnte sie wohl strafen,
wenn sie findet, was sie sucht.

The nightingale sobs disconsolately,
imprisoned in the cage,
and laments with lively voice
that she is robbed of her freedom.
Day and night she cannot sleep,
hopping, she seeks space to fly;
ah, who could chastise her
if she finds what she seeks.

Tiger! wetze nur die Klauen

text by Johann Andreas Schachtner

Tiger! wetze nur die Klauen,
freu' dich der erschlichenen Beut'!
Straf, ein törichtes Vertrauen,
auf verstellte Zärtlichkeit!
Komm nur schnell und töt' uns beide,
saug' der Unschuld warmes Blut,
Tiger! Reiß das Herz vom Eingeweide
und ersätt'ge deine Wut!
Ach, mein Gomat, mit uns Armen
hat das Schicksal kein Erbarmen.
Nur der Tod endigt unsre herbe Not!

Tiger, sharpen then your claws!
Rejoice in the prey you sneaked upon!
Punish a foolish trust
in your feigned tenderness!
Come quickly and kill us both,
lick the warm blood of innocence,
Tiger, tear the heart from the entrails
And appease your wrath!
Ah my Gomat, on us poor ones
Fate has no pity.
Only death will end our bitter torment!

Alma grande e nobil core

text by Giuseppe Palomba

Alma grande e nobil core,
le tue pari ognor disprezza.
Sono dama al fasto avvezza
e so farmi rispettar.
Va, favella a quell' ingrato,
gli dirai che fida io sono.
Ma non merita perdono, ingrato,
sì mi voglio vendicar.

One of great spirit and noble heart,
will always scorn your deceitful ways.
I am a lady who can despise
and you will not regain my respect.
Go, poem, to that ungrateful one,
say that I remain faithful.
But he does not deserve forgiveness, ungrateful one,
if I am to be vindicated.

REQUIEM

Introitus

Requiem æternam dona eis Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, grant them eternal rest,
and let perpetual light shine upon them.
Thou shalt have praise in Zion, O God,
and homage shall be paid to Thee in Jerusalem.
Hear my prayer;
all flesh shall come before Thee.
Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy on us.

Sequence

Dies iræ, dies illa,
solvat sæclum in favilla:
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.
What trembling there shall be
when the judge shall come
to weigh everything strictly.

Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.

The trumpet, scattering its awful sound
across the graves of all lands,
summons all before the throne.
Death and nature shall be stunned
when mankind arises
to render account before the judge.
The written book shall be brought in
which all is contained
whereby the world shall be judged.
When the judge takes his seat
all that is hidden shall appear,
nothing will remain unavenged.
What shall I, a wretch, say then?
To which protector shall I appeal
when even the just man is barely safe?

Rex tremendæ majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.
Recordare, Jesu pie,
quod sum causa tuæ viæ:
ne me perdas illa die.
Quærens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.
Juste iudex ultionis,
donum fac remissionis,
ante diem rationis.

King of awful majesty,
who freely savest those worthy of salvation,
save me, fount of pity.
Remember, gentle Jesus,
that I am the reason for Thy time on earth,
do not cast me out on that day.
Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross,
such travail must not be in vain.
Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.

please turn page quietly

Ingemisco, tamquam reus:
culpa rubet vultus meus:
supplicante parce Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meæ non sunt dignæ:
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum præsta,
et ab hædis me sequestra,
statuens in parte dextra.

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus:
Huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.

Amen.

Offertory

Domine Jesu Christe, Rex gloriæ,
libera animas omnium
fidelium defunctorum
de poenis inferni
et ed profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michæl
repræsentet eas in lucem sanctam,
quam olim Abrahæ promisisti,
et semini ejus.

Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte
transire ad vitam,
quam olim Abrahæ promisisti,
et semini ejus.

I groan, like the sinner that I am,
guilt reddens my face,
Oh God, spare the suppliant.
Thou, who pardoned Mary
and heeded the thief,
hast given me hope as well.
My prayers are unworthy,
but Thou, good one, in pity
let me not burn in the eternal fire.
Give me a place among the sheep
and separate me from the goats,
let me stand at Thy right hand.

When the damned are cast away
and consigned to the searing flames,
call me to be with the blessed.
Bowed down in supplication I beg Thee,
my heart as though ground to ashes:
help me in my last hour.

Oh this day full of tears
when from the ashes arises
guilty man, to be judged:
Oh Lord, have mercy upon him.
Gentle Lord Jesus,
grant them rest.

Amen.

Lord Jesus Christ, King of Glory,
deliver the souls of the
faithful departed
from the pains of hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael
lead them into the holy light,
as Thou didst promise Abraham
and his seed.

Lord, in praise we offer to Thee
sacrifices and prayers,
do Thou receive them for the souls of those
whom we remember this day:
Lord, make them pass
from death to life,
as Thou didst promise Abraham
and his seed.

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi:
dona eis requiem sempiternam.

Lux æterna luceat eis, Domine:
cum sanctis tuis in æternum,
quia pius es.
Requiem æternam dona eis Domine:
et lux perpetua luceat eis.

Cum sanctis tuis in æternum,
quia pius es.

Lamb of God,
that takest away the sins of the world,
grant them rest.
Lamb of God,
that takest away the sins of the world,
grant them eternal rest.

May eternal light shine upon them, O Lord,
with Thy saints forever,
for Thou art good.
Lord, grant them eternal rest,
and let the perpetual light shine upon them.

With Thy saints forever,
for Thou art good.

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Messiah

December 3 through 11 at Symphony Hall

H&H's 141st annual production of Handel's masterpiece. William Christie conducting the H&H chorus and orchestra, with soloists Jeanne Ommerlé, soprano; Pamela Dellal, mezzo-soprano; William Hite, tenor; Nathan Berg, bass.

Bach and Handel

February 10 and 12, 1995 at Symphony Hall

Bach: Brandenburg Concerto No. 4

Missa Brevis in G Minor

Handel: *Dixit Dominus*

Christopher Hogwood conducting the H&H chorus and orchestra.

Theater Music of Mozart and Benda

March 3 and 5 at Symphony Hall

Mozart: *Thamos, King of Egypt*, K. 345

Georg Benda: *Medea*

Christopher Hogwood conducting the H&H chorus and orchestra, with actress Claire Bloom

Purcell: *The Indian Queen*

March 31 and April 2 at Symphony Hall

Christopher Hogwood conducting the H&H chorus and orchestra, with Catherine Turocy and the New York Baroque Dance Company.

Haydn in London

April 28 and April 30 at Symphony Hall

Symphony No. 94, "Surprise"

Sinfonia Concertante in B flat

Arias from *L'anima del filosofo*

Selected Marches

Christopher Hogwood conducting the H&H orchestra

~ Chamber Series ~

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October 15 at Old South Church, Boston

October 19 at Sanders Theatre, Cambridge
Robert Levin hosting, with an ensemble of H&H orchestra members.

Baroque Noel

December 16 at Jordan Hall at NEC

December 19 at Sanders Theatre

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January 29 at Sanders Theatre

Lieder of Reichardt, Zelter, and Benda

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Purcell: Anthems for the Chapel Royal

March 24 at Jordan Hall at NEC

March 26 at Sanders Theatre

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Panel discussion is in Williams Hall at 5:00 p.m.

MONDAY, NOVEMBER 21

Tamara Brooks leads the NEC Symphony Orchestra and Chorus in a Select Series performance of **Beethoven's magnificent Missa Solemnis**.
With soloists Kathleen Kaun, soprano, and Michael Calmès, tenor.
Jordan Hall at NEC, 8:00 p.m. Free.

SATURDAY, DECEMBER 3

Jazz Generations, a star-studded concert hosted by pianist Marian McPartland, celebrates the new Thelonious Monk Institute of Jazz Performance at New England Conservatory. Featuring pianist Marcus Roberts, saxophonist Joshua Redman, pianists Ran Blake and Paul Bley, and saxophonist Ricky Ford. Jordan Hall at NEC, 8:00 p.m.
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For benefit tickets, which include dinner and a post-concert dance party with the Eddie Palmieri Octet, call (617) 262-1120, ext. 419.

*Unless noted, all concerts are in Jordan Hall at New England Conservatory at 8:00 p.m.
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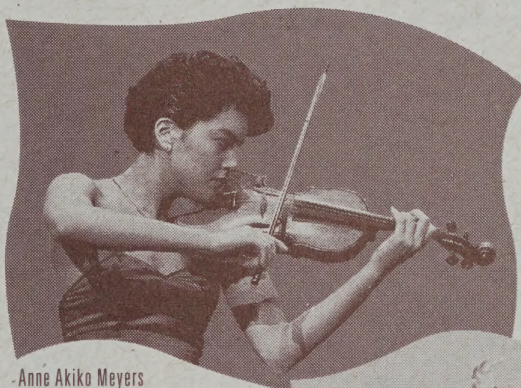
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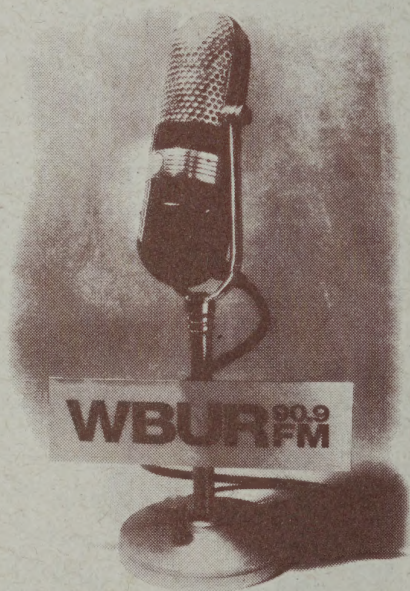


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